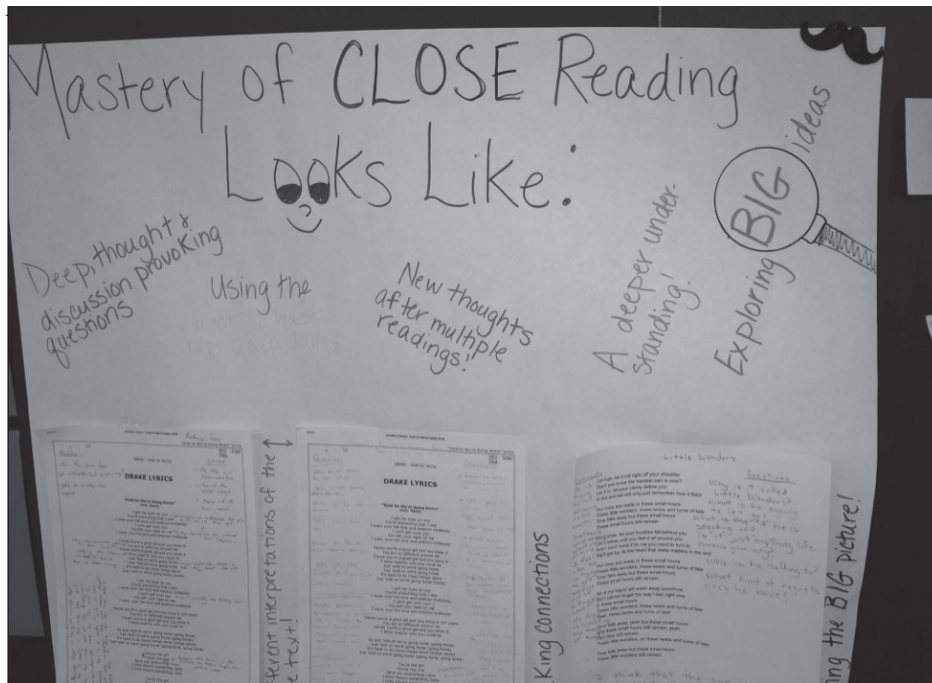




Using Digital Tools with Print Texts

According to my NYC high school students, it's not cool to read a book while riding the subway. After years of trying to sell their long commutes as a great time to read, I stopped issuing them books. Instead, I gave students the option of taking a hard copy or receiving digital copies of the book. On nights when we have assigned reading, I send the excerpts to students' school email. They may think it's uncool to read a book on the train, but it looks really cool to be doing something on your phone for an hour . . . even if it is a few pages of *Lord of the Flies*! (Lauren, English teacher)

The walls of Lauren's classroom are filled with colorful easel sheets, like the one in Figure 5.1, that have been created with her students and using her students' work. The room itself is like many other classrooms across the city: a chalkboard lines the front; desks form a double U around the perimeter; a library of books sits clearly organized against the windows. The only digital technology evident is on the cart at the front of the room that holds Lauren's

Figure 5.1. Mastery of close reading poster from Lauren's classroom.

Remember that all links and handouts are located on the companion wiki. Scan this QR code or go to <http://connectedreading.wikispaces.com> to access Chapter 5 materials.

laptop and a projector. There is no Smartboard; there are no tablets or computers; students are not permitted to bring devices into the school. However, Lauren uses her projector daily, and she has created space for her students to read and write online, knowing they have access via their phones and devices outside of school. As she describes in the chapter-opening vignette, she blends print and digital texts both to engage her students and because she believes it is important that they learn to communicate professionally by using digital tools.

When Kristen worked with Lauren's students, she found some who preferred to read in print and others who wished that all of their school reading was digital. She also realized that Lauren is doing her best with the technology available to her to help her students traverse all kinds of texts. When possible, Lauren, relying on the tenets of fair use, turns print reading digital by snapping pictures of the assigned pages and sending them to her students so they can read them on the subway. We believe that all teachers have many opportunities to do this same kind of work, regardless of the access to technology in their own classrooms.

While we admit that the majority of texts that students encounter in school are handed to them as assignments, or part of "required reading," we feel we can

broaden the ways in which students find, discuss, and share texts, especially texts of their own choosing. We also see the need to help students make their reading practices transparent and connect those practices to other readers, who may influence the meaning they make from a text. Moreover, we see no reason to completely abandon print texts; instead, we can use digital tools and the principles of Connected Reading to enhance our experiences with those texts. In this chapter, we share examples of using digital tools to enhance print reading in order to create Connected Readers, focusing on how teachers might help students encounter, engage, and evaluate texts.

Encountering: Finding Texts from Real-World Readers

When Kristen was teaching high school, she asked her students to read independently, and she required one book per marking period beyond the assigned texts. Finding little value in a book report that was submitted for her eyes only, initially Kristen asked students to create index card book reviews that were tacked to a bulletin board in the room. She hoped the public display would encourage reading.

Her students dutifully completed the task in response to their own reading, but no one read the reviews and no one talked about them. No one was inspired by the reading of others to pick up a book. So Kristen changed course. She began to allow her students to create their own assessments, and she encouraged them to share their reading with others through this process. Knowing that her students instant messaged one another regularly outside of school, Kristen suggested that a group hold a discussion of their book via instant messaging (IM). They did, and independent reading instantaneously changed. Conversations that began online started trickling into the classroom, and titles that the teens enjoyed started being passed among peers.

Fast-forward a decade, and we see how digital tools can help to engage students with their reading, but even more important, the Internet offers an opportunity for teen readers to connect with other readers across the globe. Natalie's experience, described in the next section, demonstrates the power of connecting readers.

Going beyond a Book Report

Each year Natalie's seniors complete an independent reading project. They are required to select any novel on the school's approved list, read it thoroughly, and present an analysis to the class. Natalie saves this unit for last to keep her students engaged as they head toward graduation. In the past, however, her students struggled to maintain their commitment to their reading amidst their developing "senioritis," and Natalie found their presentations less than inspiring.

Given her interest in digital literacy, Natalie decided to try an alternate approach to the unit, one that would require students to use digital tools to share their reading. In lieu of the book report, she asked them to develop wiki pages that showcased their analyses and digital book trailers that advertised the book. Both of these compositions were housed on the school library's website and shared with younger students as they selected their summer reading books. Natalie reflects on the experience:

For many students, the act of reading must be meaningful. The independent reading project provided my students with an opportunity to connect with other students and showcase what they were reading, helping them see not only the value of the task for themselves, but also the potential value for others. Having their wiki pages and digital trailers available for peers and younger students to peruse offered my students a unique publishing experience. My students demonstrated pride in their work, knowing that other students could refer to it.

They also demonstrated a deeper connection with the material than when they were assigned essays or verbal reports. They knew no one was reading those essays but me, their teacher. The book trailer, however, allowed them to experiment with digital tools. Since so many of my students use social media, their digital trailers evolved organically. My students were more enthusiastic, and they were willing to share their work more openly. They seemed to realize through this project that despite their differences of opinions or personal preferences, they all spoke the same language through their digital trailers. The independent reading project bridged the gap between boys and girls, seniors and freshmen, sci-fi lovers and romantics. It gave each of my students a sense of empowerment, and that confidence spilled forth as a newfound interest in sharing.

My students' participation in the independent reading project was more profound than in any other project; it created a rare opportunity for my students' work to serve a purpose beyond completion. Utilizing my students' work on their projects as a means to attract other potential readers' attention made the project meaningful to my own students, and also to those who may find it helpful in future independent reading selections. The value of this project was not only what my students learned from reading the text and creating the digital trailer, but also how my students connected with others, and the infinite possibilities surrounding those other students' experiences with my students' work. (Natalie, English teacher)

Nearly all of Natalie's seventy-five seniors read books in print form, yet they were able to share that reading with a broad audience using digital tools, and students like Leo, profiled in Chapter 4 as a reluctant reader, were excited to create these products. Even more exciting, however, is the opportunity that younger students now have as a result of this shared reading. With the wiki pages and digital trailers archived, students in years to come can see what others have read and select texts based on the recommendations of real readers, rather than from a list of

books provided by the school. We are sure that many of you, as adult readers, have valued making connections with other real readers across time and space, and you know how powerful others' suggestions can be for your own reading choices. How then can you help your readers become more skilled at using digital tools to make these connections?

Tools to Connect Readers before and after Reading

Natalie chose wikis and digital book trailers to facilitate her students' postreading activities, but there are many tools available for finding and sharing reading. One of our study participants, Kelly, indicates that she often reads reviews on Goodreads before reading print books assigned by her teachers, and we know that Shelfari is another popular site where readers can read and post reviews. Connections that used to be made (or not) through book reports stapled to the bulletin board can now extend beyond the classroom, connecting print and digital lives.

As you consider the possibilities for how to transform book reports into more meaningful genres and experiences, we encourage you first to review Diana Mitchell's classic article from *English Journal*, "Fifty Alternatives to the Book Report" (1998). Think about what each of these unique genres—from a college application letter to a yearbook entry to a family history—might look like now, nearly two decades after this article first appeared. It is also worthwhile to think with your students about what new "alternatives" they might offer to the book report, based on the websites and apps they use *right now*. While it may be passé by the time this book is published, the winter of 2013–14 was characterized by the "selfie" photograph, most notably with Ellen DeGeneres at the Oscars. What if students were to take a selfie with their book but do so in a unique space or with clothing that represented the setting? Grade 5 teacher Katharine Hale from Abingdon Elementary School in Arlington, Virginia, has her students take pictures of what they are reading and share with the hashtag "readergrams" through their class Twitter account. The possibilities are endless.

In the next few sections, we provide more specific and detailed examples of how students can participate in print-based reading using digital tools. Although this list is not by any means exhaustive, we provide some ideas for moving beyond the book report, digitally, in order to connect readers.

Digital Literature Circles

Readers have gathered in groups to talk about books for, we imagine, as long as books have existed. A more recent version of communal reading has developed into school reading practice with Daniels's book *Literature Circles: Voice and Choice in*

Book Clubs and Reading Groups (2002). In their recent update to the practice, Hyler and Hicks (2014) describe the way in which students “create a wiki for their literature circles in order to engage in thoughtful conversations while reading the book and demonstrate their understanding and comprehension of the text they have chosen” (p. 114). In this sense, Hyler’s students participate in “digital literature circles” built on the idea that each student takes an active role in a shared reading process. Roles include those popularized in Daniels’s original book: discussion manager, summarizer, and connector, among others.

Sharing their work on a wiki page, students are able to collaboratively construct meaning from the text as each contributes his or her components to the page. These components could include quotations from the text, digital book talks in the form of a video, links to definitions of vocabulary words, images or comics created to visually represent the text, or many other creative expressions. For more information and examples, visit Hyler and Hicks’s companion wiki page to their book: <http://createcomposeconnect.wikispaces.com>.

Digital Book Trailers

Digital book trailers, otherwise known as “digital book talks,” are described as “short, two to three minute videos that introduce the basic story line and in which the story is re-enacted with similar artistic and creative decisions made by a movie director as to what parts of the story are presented in a film he or she is creating.” This definition, from the Digital Booktalk website (www.digitalbooktalk.net), provides hints of the creative possibilities afforded by digital media as well as the narrative elements that can be portrayed in a digital book talk. Gunter and Kenny (2008) describe the purpose of the book talk as different from simply advertising the book in that it “has a dual obligation to remain true to the book’s essence so that an informed decision to read the book can be made and to provide an appealing advanced organizer to ready the student for the upcoming reading experience” (n.p.).

Natalie’s students uncovered a variety of tools to help them create digital book trailers, including Stupeflix, VoiceThread, Roxio PhotoShow, and YouTube. In addition to these and others your students might find, we recommend the following for your first jump into creating digital book talks:

- Early Elementary School—Little Bird Tales: <http://littlebirdtales.com>
- Upper Elementary School—Animoto: <http://animoto.com/pro/education>
- Middle and High School—WeVideo: www.wevideo.com/education

Online Book Reviews

Now a part of our everyday purchasing experiences on websites, product reviews—specifically book reviews—were once reserved for a special section of the newspaper. Now, however, anyone can publish a book review, and while some reviews are created to drive traffic to the products via social media ratings, others are legitimate. And while some are poorly written, others are written very well and might serve as good models for student writing. Understanding the genre of the online book review will help students think beyond merely summarizing a text.

For instance, on the Youth Voices website, middle and high school students compose thoughtful reviews of books on the “Booktalk” channel: <http://youthvoices.net/channel/37444>. The Youth Voices website also offers “guides,” or templates, for students to follow as they compose responses to both fiction (<http://youthvoices.net/node/36253>) and nonfiction books (<http://youthvoices.net/node/50368>). Once teens understand the rhetorical considerations and practice writing quality reviews, they can post book reviews to social networks such as Goodreads (www.goodreads.com) or Shelfari (www.shelfari.com).

Multimedia Book Response

More recently, as digital writing tools have expanded in scope and digital writers are able to produce text across media and genres (Hicks, 2013), additional forms of response have become possible. For instance, teachers are now sharing examples of student book responses in the form of:

- Glogster interactive posters: <http://edu.glogster.com>
- Comics created in ToonDoo (www.toondoo.com) or Bitstrips (www.bitstripsforschools.com)
- Animated cartoons created with Digital Films: www.digitalfilms.com
- Video games created with Scratch (<http://scratch.mit.edu>) or Gamestar Mechanic (<http://gamestarmechanic.com>)
- “Augmented reality” videos created with an app such as Aurasma (www.aurasma.com), where users can scan the book cover with their smartphone to be taken to a digital book trailer or other form of review

The possibilities of multimedia book response are unlimited, and we encourage you to see what other teachers are doing in this area. These sources could be useful as you explore:

- Cool Tools for Schools: <http://cooltoolsforschools.wikispaces.com>
- Cool Apps for Schools: <http://coolappsforschools.wikispaces.com>
- 50+ Web Ways to Tell a Story wiki: <http://50ways.wikispaces.com>
- Crafting Digital Writing wiki: http://digitalwritingworkshop.wikispaces.com/Websites_And_Apps

- Connected Reading Companion wiki: <http://connectedreading.wikispaces.com>

A Note on Digital Citizenship

We understand that both moving instruction and assessment into online spaces where students have access to the work and thinking of others require additional strategies of “classroom” management. As Natalie discovered when she introduced the wiki to her seniors, some students did not respect the virtual space. Though it is beyond the scope of this book to focus on lessons related to digital citizenship and creating positive digital footprints, we believe this kind of work is necessary early in the year.

If the Internet is an extension of the physical classroom, then teens must understand the social rules of participation and be held accountable to those rules. Though acceptable use policies cover some of this work in relation to school policies, learning to be Connected Readers involves understanding the space in which readers connect. You can find resources for teaching digital citizenship at Common Sense Media (www.commonsensemedia.org), Digital Is (digitalis.nwp.org), and the Digital ID project (<http://digital-id.wikispaces.com>).

Two quick notes on the lesson plans in this chapter and the next. First, you will notice that we have granted permission for you to copy and use these lessons in your classroom. Second, we have chosen not to put in suggested “time frames” because we know that the length of the lesson will vary based on whether you are working with middle school or high school students; the access you have in your classroom to computers, tablets, or BYOD (bring your own device) options; and how much of the work you are willing to assign as homework. Therefore, we encourage you to use these lessons not as specific templates but as heuristics to begin thinking about how to teach digital reading to your students.

Engaging: Transforming Annotations of Print Text with Digital Tools

Close reading is all the rage, but as NCTE’s policy research brief *Reading Instruction for All Students* reminds us, it is just one of many strategies for engaging deeply with a text. Before we begin our explanation of how we would turn print texts digital, it is important to reiterate the point that not every section of every text requires a close reading. Some experts recommend a close reading of only four or five passages in an entire novel or, alternatively, one close reading of a nonfiction article out of every four or five that you read. Fisher and Frey (2013) outline three questions for students to use as they engage in close reading:

- What does the text say?
- How does the text work?

- What does the text mean?

These are questions that all readers can ask themselves during any reading. But the process of reading and then rereading looking for details to support close and critical interpretation is not something we should subject students to every single time they pick up a book or encounter a new text. For this reason, we think it is acceptable to closely read only the text that we can capture in a picture taken with a mobile device.

Here we share two examples of teachers who combine close reading and Connected Reading practices to support all of their students in reading literature. Because we were fortunate to team-teach with these teachers—Jen and Dawn—we also offer our reflections on the lessons and a revised conception of the process using an example from *Alice’s Adventures in Wonderland*.

Making Reading Not So “Secret” in *The Secret Life of Bees*

Jen, a ninth-grade teacher, had one more unit before the final exam, which included a district-mandated “commentary” essay. The commentary required students to read a complex text, annotate a passage, and analyze literary devices in relation to a theme. Jen had been scaffolding her students’ close reading skills since the beginning of the year, and as a leader in technology integration in her school, which had just approved a BYOD policy, she was more than willing to experiment in this final unit as her students read *The Secret Life of Bees* (Kidd, 2002).

The books would be read in print form, but the students would have access to various devices in the classroom, as well as at home. Considering these technologies (print text, Chromebooks, iPads, iPhones, and Androids), Jen worked with Kristen to determine how to augment the students’ print reading of *The Secret Life of Bees* with the use of digital tools. They decided to ask students to digitally annotate one passage by transferring their class notes to screen, to share the thinking behind their annotation via a screencast, and to comment on their peers’ digital work. All of this work would serve as an assessment of their ability to read closely, as well as a rough draft for the unit commentary, which would be written at home.

Over the course of the three-week unit, Jen guided her students through whole-class discussion about the novel. Each student was assigned one of five specific passages that formed the basis of their analysis and discussion, and on their assigned days, students shared their close readings (in print) with the rest of the students, who dutifully marked up their own printed photocopies of the passage. As the unit assessment drew near, Kristen prepared an introduction to digital annotation and screencasting (see Figure 5.2), and she demonstrated how students could use their computers or handheld devices to do the same kinds of annotation they had been doing on their print copies of the text.

Figure 5.2. Digital annotation and screencasting lesson.

Digital Annotation and Screencasting Lesson**Standards**

- CCSS.ELA-Literacy.CCRA.R.1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- CCSS.ELA-Literacy.CCRA.R.4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- CCSS.ELA-Literacy.CCRA.R.10. Read and comprehend complex literary and informational texts independently and proficiently.

Rationale

To read and comprehend complex literary texts (R.10), students must be able to read closely, determining what the text says explicitly, and to cite specific textual evidence when speaking about the text (R.1). This work involves interpreting words and phrases and determining meanings (R.4). For digital texts, this work can be accomplished using digital tools.

Goals

Students will be able to use digital tools to annotate a passage and to reflect on their reading.

Formative Assessment

Individual screencast of close reading of assigned passage from *The Secret Life of Bees*

Materials

- Laptop with digital tools installed and projector
- Thinking about Reading handout (Figure 5.3)
- JPEG of *The Secret Life of Bees* passage

Lesson Plan

1. Have students answer the introductory questions on the handout and share responses with the class to arrive at appropriate definitions. Discuss why individuals might want to create screencasts or screenshots. What are the typical contexts in which students see these types of digital texts?
2. Ask students to consider how these digital tools might be useful in annotating texts and reflecting on their reading. Base this conversation in the knowledge they have gained about annotating print texts.
3. Share sample screencast that demonstrates digital annotation and reflection.
4. Model the annotation (with screencasting) with the whole class using the sample passage from *The Secret Life of Bees*.
5. Review the steps outlined on the handout and the resources suggested for completing the assignment. Extension/Differentiation: Note the tools for iPad. (These will not be demonstrated in class but will be noted for those students who want to learn them on their own.)
6. Have students respond to the reflection question and share their responses.

Permission is granted for classroom use.

Figure 5.3. Handout on thinking about reading.

Thinking about Reading

Overview

What is a screenshot?

How is a screencast different from a screenshot?

Annotating on the Computer

How do I annotate a passage from a novel?

To annotate on the computer:

1. Take a picture of your passage (or scan it) and transfer it to your computer. You can do this by taking the picture with your phone and emailing it to yourself. Don't forget to rotate the image if you need to do so before you send it.
2. Install the Chrome plug in for Awesome Screenshot.
3. Open the picture that you sent to your email. Click on the Awesome Screenshot extension so that you can annotate the text.
4. Open a new tab and start Screencast-o-matic. Begin recording. You can pause the recording by clicking the button in the lower left corner.
5. Switch back to the tab with the picture of your text, start the screencast recording, and begin annotating.
6. Save the recording by uploading to Youtube.

See Dr. Turner's sample at: <http://youtu.be/f3Xhnvas52U>

Notes

How can I use digital tools to help me think about my reading? What other apps or websites do you know about that might be useful?

Materials Needed

To complete the screencast, you need:

- A picture or scan of your assigned passage from *Secret Life of Bees*
- A computer or iPad with a microphone
- An annotation program
- A screencasting program

Resources

For computer (demonstrated in class and video)

Screencast-o-matic

<http://www.screencast-o-matic.com/>

Awesome Screenshot

<http://awesomescreenshot.com/>

For Ipad (not demonstrated in class)

Educreations

<http://www.educreations.com/>

Skitch

<http://evernote.com/skitch/>

Some of the students found this task easy, and they quickly completed their screencasts. Others questioned why they had to “redo” the same annotation they had already done in print. Still others struggled with the technology, and both Jen and Kristen spent time helping students during lunch to complete the screencasts.

Overall, the lesson successfully introduced students to digital annotation and helped many to learn nuances of speaking publicly via a screencast. It also allowed students to comment on one another’s thinking prior to the commentary essay. We realized, however, that waiting until the end of the unit to introduce the digital tools may have overwhelmed some students. In addition, the conversations that occurred during the seminar discussions existed only in the moment. Digital annotation allows those shared readings to live on the screen indefinitely. A more sustained approach to using the digital tools would make the print and digital experiences seamless, and it would also connect readers throughout the process in a way that leads naturally to the final assessment.

Identifying Motifs in *To Kill a Mockingbird*

Dawn sees great importance in helping her students learn to annotate a text in order to hone critical reading skills. She regularly uses sticky notes for annotation, and she was willing to experiment with digital tools to explore the possibilities of close reading. She and Troy worked together to design lessons for her ninth-grade students related to *To Kill a Mockingbird* (Lee, 1960). Dawn explains this work:

During our reading of *To Kill a Mockingbird* by Harper Lee, I have always had students read closely to find specific motifs that appear in the text, including education and schooling, prejudice, gender roles (including analysis of femininity), truth and trust, coming of age, and, finally, courage and bravery. In the past, students have read to find passages that reflect these motifs and then they write the passage down in a two-column chart, noting the passage in one column and in the second column writing a response to the passage with explanation of how it relates to the motif.

This chart, like a dialectic journal, focuses students’ reading around common thematic ideas in a text for the purpose of careful reading; in so doing, it leads to conversations about the message of the novel. This year, when Troy collaborated with me, we invited students to capture passages as they read, either by writing down the passage, as students had done in the past, or taking digital pictures of a passage. This step offered opportunities for close reading, but invited them to use their smartphone, which made the task less onerous and much more natural for several students. With this simple adjustment to the assignment, I was welcomed with fewer groans from students about their task of recording a passage. Instead, their attention went to finding examples and engaging in the task.

Because this initial attempt at digital annotation occurred in the middle of their reading of the novel, Dawn's students had one weekend to complete this task, returning on Monday with their images and annotations. Since their work was to tie specific passages of the text to the broader motifs in the novel, Dawn already had them working in groups based on the motifs noted earlier. Also of note, Dawn's school uses Google Apps for Education, so her students were generally comfortable using Google Docs as a tool.

So on Monday, Troy taught a brief mini-lesson on how to create a group presentation, which included having each group member import his or her images from the text into the presentation. Both Troy and Dawn worked with students, individually and in groups, showing them how to use drawing tools and commenting features in Google Presentations (Figure 5.4). Here, Dawn reflects on that process:

In a team devoted to focus on one of the motifs, students collaborated by uploading the figures of their passages and then responding to one another about how those passages related to the motifs. No longer did I have students working independently; rather, students were collaborating in a shared document. In the past, the classroom collaboration focused on discussion in class. With the use of a Google presentation, students could now see what each member of their group found for their passage, supporting the visual learner and clarifying much faster and more clearly if similar passages were highlighted or not, which then led to conversation about how each passage did or did not relate to the motif.

Additionally, this process provided a focus for students in their work with motifs, narrowing their goals and prompting a careful reading that was a much more manageable opportunity to engage in close reading. Once students posted their passages, they responded to that passage, and to one another, by sharing their thinking and connections to the text, noting what specifically in the text made them think about the connection between the passage and the motif.

Figure 5.5 shows what one slide in one group's presentation looked like in its final form. On the left, the snapshot of page 247, Chapter 27, from the book appears with a purple rectangle highlighting the key passage. On the right, students have worked together to write an explanation of the passage, connecting their interpretation to the broader motif of "coming of age." What is not visible in this final slide are all the comments and notes that students shared in the process of composing the final presentation. Some groups used the comments feature in Google Presentations; others used the notes function to add their ideas and questions. Still other groups, when working synchronously, used the built-in Google chat feature to discuss their passages and connections to the broader motifs. Dawn summarizes and reflects on the experience:

Figure 5.4. Students annotating a screenshot using Google Presentations.

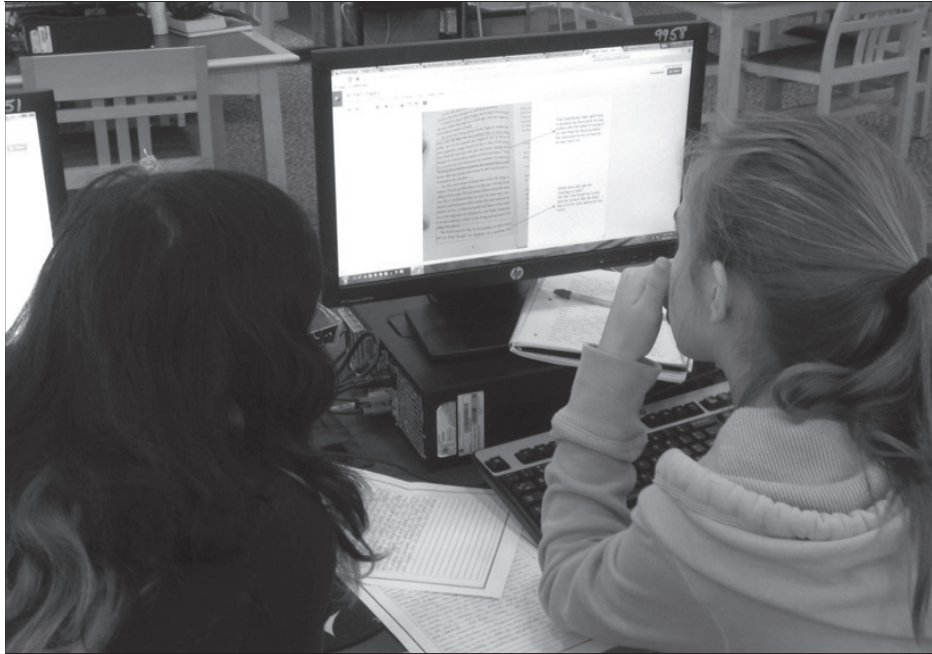
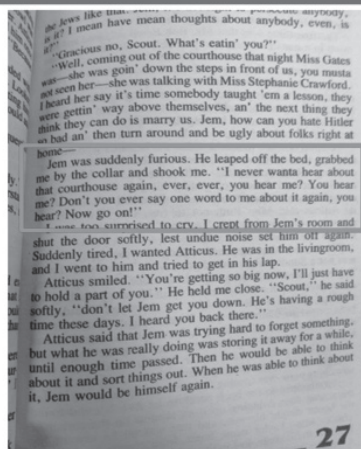


Figure 5.5. Sample slide from the “Coming of Age” motif presentation.

Example 3, Page 247



In this passage, Jem lashes out at Scout when she talks about her teacher at the courthouse. You can tell as he is very passionate about the case and fully understands what is going on in the town. At the beginning of the book, he might not have had this understanding or have even cared about what is going on. This shows that he has grown up. He is now old enough to know about segregation and have an opinion about it.

Close reading as a collaborative conversation was very rich throughout this work. At quick glance, this work didn't seem all that revolutionary to me. But when teased out to look at the opportunities for engagement and collaborative learning, this modification to the lesson offered a rich reading experience for my students. It also honored the various ways we read and can learn with digital tools. Collaboration through digital tools offers wonderful connected reading practices that I will continue to use in my classroom.

Again, it is important to note that this process began for Dawn's students in the middle of their whole-class reading of *To Kill a Mockingbird* and, over time, led to those collaborative conversations. Rather than keeping individual dialectal journals and then using those journals to spark class discussion, the groups worked together for a few weeks—from the midpoint of the book until the end—identifying key passages that dealt with their motif. They could, quite literally, see their group-mates' thinking unfold as they engaged with the second half of the novel. Near the end of the unit, students put the finishing touches to their slides and then delivered a final oral presentation to the entire class about their motif.

Revising Our Practice: From Print Texts to Digital Interpretation

We learned from our teen readers that, as Andrew said, “reading is supposed to be . . . connective,” yet virtually none of them understood that digital tools can help them to connect during their reading. We also know that traditionally in school, which has been print-based, teachers have not been able to capture thinking across readers in a sustained way. Students possess their own copies of a text; they read and annotate those copies individually; and if they do work collaboratively to annotate, discussions are often lost to the wind. For these reasons, we created lessons to guide students in sharing their thinking, but we realize that this work cannot be a one-shot deal. To develop Connected Readers, we must sustain the practices of shared annotation and close reading.

Given this reflection, we recommend a combination of the work we did in both Jen's and Dawn's classrooms. This instruction would include regular, ongoing work in literature circles, where students bring important passages to discuss and the group determines the passages to annotate. Each student would add independent annotations to the passage that could contribute to further discussion within the group. At the end of the unit, we would ask students to create a presentation of their thinking about the novel using these shared annotations.

As we think about how to bring analog texts into a digital environment so students can annotate them—and share that annotation—there are a variety of tools and techniques that could be used in various combination with one another (see Figure 5.6 for examples of tools).

Figure 5.6. Tools for screencasting and screen capture.

	Screenshots	Screencasting
Browser-Based Tools	<p>Awesome Screenshot http://awesomescreenshot.com</p> <p>Described on its website as a way to “capture the whole page or any portion, annotate it with rectangles, circles, arrows, lines and text, one-click upload to share,” Awesome Screenshot lives up to its name. With plug-ins for Google Chrome, Firefox, and Safari, it is easy to use this tool within many Web browsers. Similar tools include:</p> <p>Snaggy: http://snaggy.com qSnap: http://qsnapnet.com</p>	<p>Screenr www.screenr.com</p> <p>Like screenshots, screencasting allows you to capture any portion of your screen. However, it has the additional feature of being able to record this as a video, not just a still image. Screenr, while requiring the Java plug-in, is a free and easy tool that can be used across platforms and with any Web browser. Similar tools, each requiring Java, include:</p> <p>ScreenCast-O-Matic: www.screencast-o-matic.com ScreenCastle: http://screencastle.com</p>
Downloadable Programs	<p>Jing: www.techsmith.com/jing.html Skitch: https://evernote.com/skitch JShot: http://jshot.info Monosnap: http://monosnap.com</p>	<p>Jing: www.techsmith.com/jing.html QuickTime (Mac OSX): www.apple.com/quicktime CamStudio (Win): http://camstudio.org</p>
iPad-Based Tools	<p>Skitch Monosnap Picap</p>	<p>Educreations ScreenChomp TouchCast</p>

We next look deeper into each step and its applications in the classroom. For these examples, we use Lewis Carroll’s *Alice’s Adventures in Wonderland* (1865) because it’s available in the public domain and we didn’t need to secure additional permission from the copyright holder to reprint the book. Please note, however, that under fair use guidelines of the US Copyright Act, you and your students have a wide degree of latitude in using copyrighted texts for educational purposes so long as they are used in a transformative manner. As Renee Hobbs argues in her book *Copyright Clarity: How Fair Use Supports Digital Learning* (2010), “Making reference to, using or quoting from the work of others is an example of fair use. . . . *Transformativeness* is the term emerging for the repurposing of copyrighted materials as part of the creative process” (p. 8). In other words, because your students would be using copyrighted language from an existing text in a way that was different from its original purpose and that also enhances academic understanding of the text, their use of the text is considered transformative. It is perfectly legal, as well as academically appropriate, for you to ask your students to take a picture of a page in a book and then annotate it in the ways we are describing.

For this particular example, we share Troy's annotations of "Down the Rabbit Hole" from the first chapter of *Alice's Adventures in Wonderland*. It occurs after Alice has shrunk and is unable to climb back onto the table. We describe here three basic steps (Figure 5.7), each of which can be accomplished using the tools mentioned earlier or others that you or your students might know. Troy used Skitch as the screen capture app to complete steps 1 and 2 before moving into Google Presentations for step 3. He describes his process:

Step 1: I use my phone to snap a picture of an important part of the text using the Skitch app. This task is very easy since the app opens immediately to a camera view. I push the button and, voilà, the printed page from the book is now a digital image on my phone.

Step 2: I add brief annotations with the tools present in the screen capture program (in this case Skitch). For students to demonstrate their engagement with the text, these brief annotations can be used to ask a question, make a connection, or engage in another during-reading strategy. Here I'm going to rely on Fisher and Frey's (2013) first question, "What does the text say?" I've typed a brief response: "Here, Alice is talking to herself in a scolding manner, much as a Victorian parent might do with his/her child." You can see my sample annotation in Figure 5.8. I must save and export the file. Using the Skitch app, I can generate a JPEG file and save it to my camera roll, then upload it to Google Drive.

Step 3: I can share my annotation with others so that I can discuss the questions that Fisher and Frey offer: "How does the text work?" and "What does the text mean?"

We now step back from Troy's annotation to consider this last phase of the process. We can structure this activity of collaboration in many ways, and for this particular example, we will imagine that we are asking students to individually identify critical passages from the first chapter and to prepare to discuss them in relation to Lewis Carroll's perception of Victorian England. In this case, four students would work together to develop a collaborative Google Presentation. After sharing their individual screenshots, the group would collect one important passage from each person and create a slide that includes each of the original snapshots (with initial annotation) taken by each group member. The next task would be to look closely at each of the four passages, focusing on how the text works and what it means.

Students would use the commenting tool within Google Presentations to discuss their ideas, with each group member contributing comments in response to the others' annotations. We demonstrate this possibility in Figure 5.9. After this work is complete, the individuals responsible for the slide would summarize the group's thinking about the passage in the notes section below the slide. This work would become the basis for oral presentations of their close readings to the rest of the class.

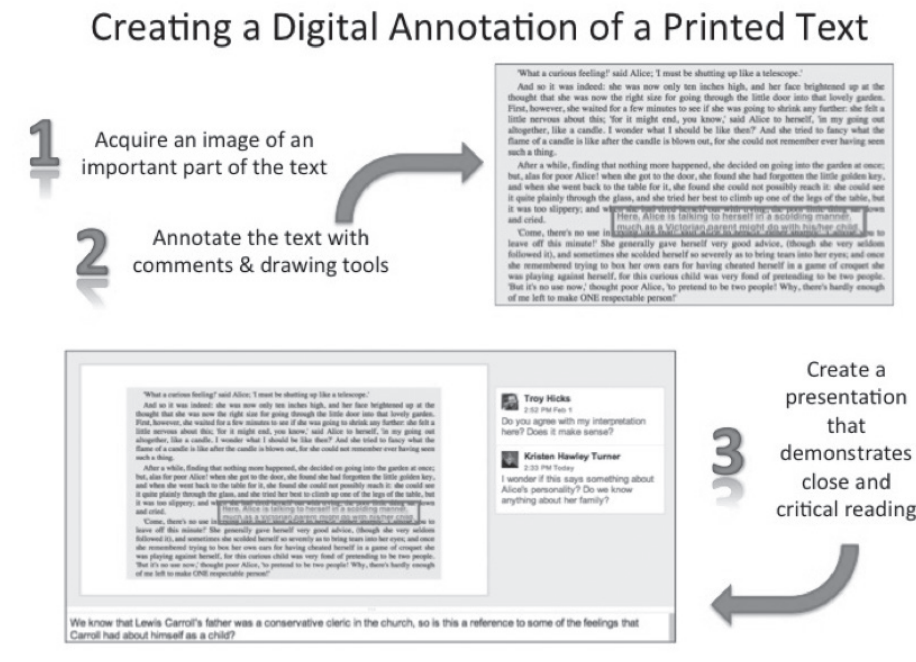
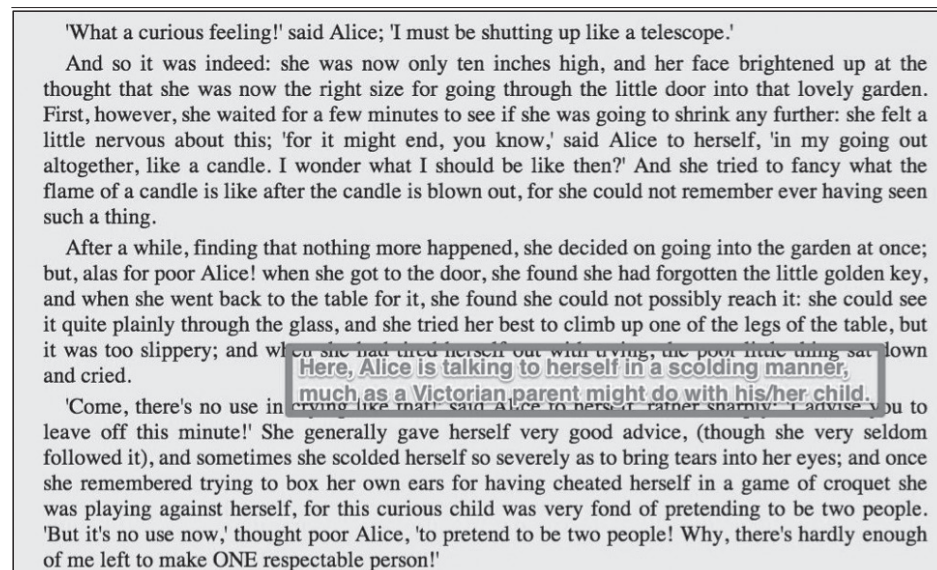
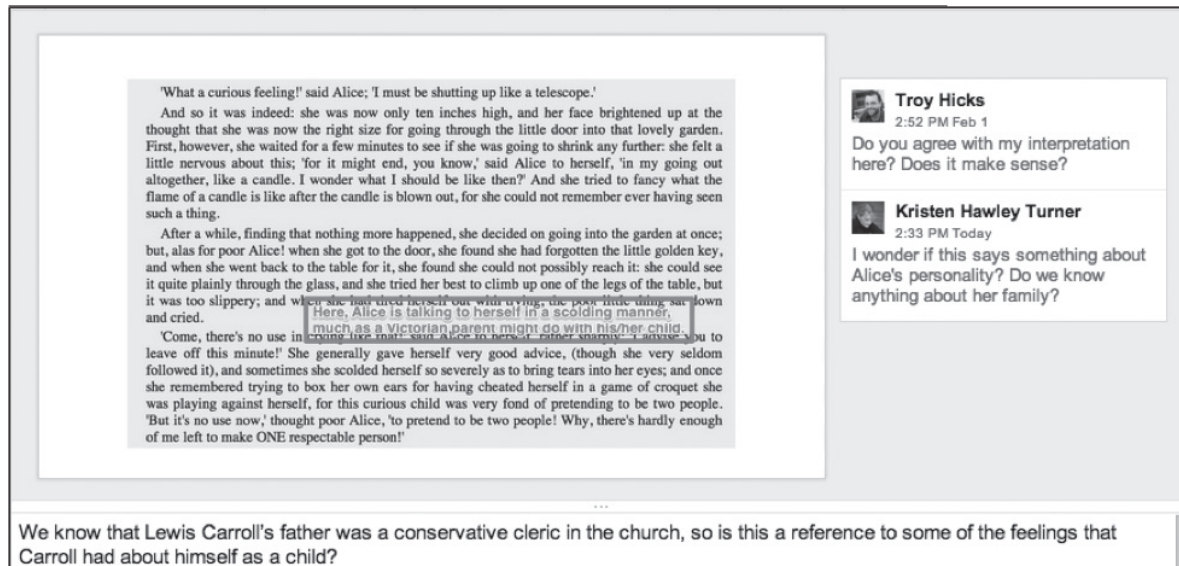
Figure 5.7. Three steps for bringing analog texts into a digital environment.**Figure 5.8.** Initial annotation with Skitch focusing on what the text itself actually says.

Figure 5.9. Additional annotations on the text after importing to Google Presentations.



Google provides many free tools that facilitate collaboration and sharing, but we could ask students to do this work in a variety of ways. They might develop a short screencast in which they think aloud about what the text says, how it works, and what it means, or the group could work together to develop a VoiceThread, which allows them to literally offer comments to one another by typing or talking. We see value in these tools for documenting reading strategies and critical thinking related to the text. No matter what the task or tool, we would encourage students to stay focused on a particular section of the text, moving from the first question about the literal words on the page to inference and meaning making, rather than trying to closely read an entire chapter.

Evaluating: Finding and Creating Value in Print Texts

Evaluating can be defined as “judging,” as in grading or keeping score. Yet it also means “assigning value” to something, a value that may be more personal in nature and not meant purely for assessment. In Connected Reading, we focus on the second part of the definition. Outside of school, teens are reading a lot. They read many kinds of texts, and they evaluate the worth of those texts as they choose to engage with them or to share them. In school they are often asked to judge their reading, not on the basis of a text’s perceived value but on a set of universal criteria for literary analysis.

Rather than asking students to be literary critics who judge every text they read, we want to ask them to consider the value of any given text, a value they can bring to themselves and to others.

Embedded in these activities are questions of how students encounter and engage with texts. We provide here a series of questions for you to consider as you plan your reading instruction (of print texts) with this idea of evaluation in mind:

- How often do you assign your students the texts they will read for your class?
- When reading independently, do they read to fulfill required minutes or to meet their own intentions?
- How do you invite students to decide what to do with a text once finished, for instance by asking questions such as, “Do I want to share this text?” and “If so, how and when do I share it?” Do they have an audience beyond the classroom with whom they can share their reading?
- In what ways do students have the choice to engage with a text or to abandon it? If they *must* read a text that they do not immediately find valuable, how do you help them bring value to it?
- Connected Readers make choices about when and how they enter conversations—or purposefully avoid them—about texts. In what ways do your students get these kinds of choices in your classroom?

These questions may prompt subtle changes in your teaching that will shift adolescents from the role of literary critic to Connected Reader. In many instances, this shift can be accomplished by recasting questions about reading. For instance, instead of asking students to determine the literary merit of a plot—whether it is good or bad—we can ask them to articulate what they have learned about plot from reading a given story. In other words, how does this particular book bring value to a larger conversation about narratives?

Convincing a reluctant teen reader of the merit of canonical literature is a difficult job, and we think it is made more challenging when we ask them to be judges of works they do not find inherently valuable. Instead, we hope to help them see value by relating required reading to their own immediate purposes and their overarching intentions as readers. In this way, they can begin to evaluate texts in a new light, followed by more opportunities for critical and creative response using digital tools.

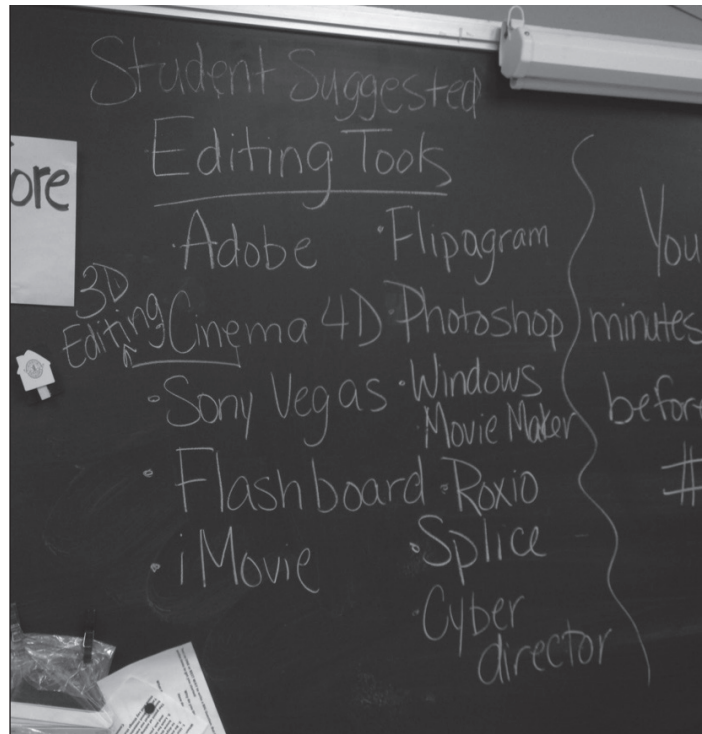
Recap: Encountering, Engaging, and Evaluating

Throughout this chapter, we provide a number of strategies by which students can encounter, engage, and evaluate print-based texts using digital tools. This is more than a novelty. This is more than just an attempt to “meet the needs” of “digital natives.” Instead, our goal is to help students think carefully, critically, and deeply

about what and how they read. A final example from Lauren, shared months after Kristen's original visit to her classroom, highlights the substantive changes that have occurred in her teaching as she considers this approach.

Lauren's classroom is a print-based one, as evidenced by the notes on the chalkboard in Figure 5.10. But this photo also demonstrates that Lauren's students use digital tools to engage with their reading. They produced this list while working on public service announcements as a response to their reading of *Fist, Knife, Stick, Gun* (Canada, 2010). Lauren, whose students are required to leave their phones at the security desk, went to collect their phones and brought them to class for the day. She watched one of her struggling readers (who happens to have ELL and special ed classifications) edit video and publish his group's PSA before the end of class. In turn, Lauren shared the video with Kristen, who was able to see the group's work and to respond to their thinking despite the fact that she was not a part of the class.

Figure 5.10. List of digital tools created by Lauren's students as they recorded and edited PSAs.



This kind of work is possible when we consider how we can turn print reading digital in order to connect readers. When we read the “Implications for Instructional Policy” section in *Reading Instruction for All Students* with a view of evaluation as “value-bringing,” we see opportunities to develop the practices of teen readers. As described in this chapter, we see many chances to develop Connected Readers even when we use print-based texts. In the next chapter, we add to that, looking at options for doing this same work with digital texts.